

Le Dernier Mot à Paris

FASHION PAGES by CAROLYN T. R. LEWIS



Something more than a negligee and a little less formal than an evening frock is now known as the hostess gown. Callot has interpreted it in flamingo red velvet festooned in purple and jet beads, and of course has added the hallmark—a train.

Gown imported by J. M. Gidding & Co. Photo Andrews Studio.

It may be minus in quantity of material, but Cheruit more than makes up for this in the quality, for the cor- age is of gold metallic cloth, with funny little loops in the back, and the skirt of black satin is embroidered all over in gold.

Gown imported by Franklin Simon & Co. Photo Underwood & Underwood.

"The Pawn" proved to us that Gertrude Dallas knows all about good-looking clothes, so we aren't surprised to find her wearing this Drecoll restaurant frock of a white velvet tunic embroidered in black hung over a black satin skirt and a Lewis hat.

Gown and hat imported by Franklin Simon & Co. Photo Underwood & Underwood.



Even gypsies can be civilized, and when Grace Daniels is not telling fortunes in "Maytime" she may be wearing this white Gloveskin Cloth street dress generously banded in sealskin.

Dress from Stein & Blaine Photo Fashion Camera.



Callot has evolved something new from something old by striking the Chinese note. It's a glorified John Chinaman's shirt in russet hand-embroidered satin that Rose Winter is wearing to com-

plete the cloth skirt embroidered and "furred." It's the floating panels of chocolate colored velvet that characterize this Jeanne Lanvin dress of Grace Daniels, though you mustn't overlook the beige crepe underdress and three-quarter sleeves banded in gray rabbit.

Costumes and hat from H. Altman & Co. Photo Fashion Camera.



When you are "chez elle" you may dare much, and if you are beautiful like Eleanor Sinclair—one of the "Hitchy-Koo" girls—you may dare still more and wear this Callot "intime" robe of turquoise blue satin draped in amber crepe with embroidery as typically Greek as the line.

Gown imported by J. M. Gidding. Photo Couët de Strélevski.